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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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MME. TERÉSA CARRÉNO.

THE MUSICAL COURIER.

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THE Music Teachers' National Association at its business meeting, held on Friday afternoon, finally decided to recognize no musical journal as its "official organ." After due consideration it would appear that such a decision was wisest and best under the circumstances.

MISS SARAH VAN HUYCK, a New York lady, is reported to have been admitted as a pupil of the new Royal College of Music, London. This is no doubt very gratifying in one sense, but if America had its own National College of Music, Miss Huyck nor any other American need go to English, German, French or Italian musical institutions. A good deal of money is carried abroad in this manner that should remain here, but so long as the American government does nothing for a great art that has a great trade attached to it, so long will its citizens go abroad to obtain diplomas they should be granted here.

IT is reported that J. C. Duff is organizing an English opera company for the coming season. Not knowing what Mr. Duff's plans are, we are unable to pass judgment upon his proposed course of action; but if he intends to give only poor English versions of "The Mascot," "Olivette" and works of a similar character, his enterprise calls for nothing but ordinary mention. If, however, he intends to raise the standard of performances of English operas in this country, as Carl Rosa has done in England, then his efforts should receive the support and encouragement alike of the public as of musicians. English opera, or "opera in English," is a paying field for any enterprising manager.

SOME one has suggested that a Bach Society be established in this city. The question arises as to whether such an organization is needed or not, and if needed on what basis it should be established. The Bach Society in London has done some excellent work, and has brought before the public compositions by the great contrapuntist that had not yet been heard in that city. Besides which, it has given monumental performances of his larger and immortal works, like the great Mass in B minor and the passion according to St. Matthew.

Such labor cannot be allowed to go unrecognized, and that it has not been so is proved by the gratifying success the London Bach Society has received up to the present time. But is New York in a position to-day to undertake with any prospect of more than ordinary results the formation of a Bach Society? Do we not need societies of a less contracted nature, pledged to a broader policy than even are some of the musical organizations already in existence in this city? Of course, every musician knows the difficulties inherent in the performance of Bach's works, and realizes how poorly interpreted some of them have been when sung by our best choral bodies. Naturally enough, superior renderings of Bach's works might well be looked for from a society whose avowed object was to study them as a specialty, but unless the

nucleus of, and subsequent additions to, a Bach Society were of the very best available material, nothing but failure could be the result.

Bach's compositions can only appeal to, and be adequately appreciated by, those who have a cultivated musical taste and some musical education. They are eminently intellectual works from a gifted brain, although not devoid of true sentiment. To musicians they are the solid food of the art-life, and never fail to afford deep pleasure at times when other music palls upon the appetite. Nevertheless, sterling musicians are not so plentiful as might be supposed, not even in the metropolis of America, and the formation of a Bach Society, if accomplished, can only eventually prosper by securing the most hearty co-operation of all interested in the advancement of the highest and best in musical art.

We do not speak against the formation of a Bach Society, but would be happy to see one organized in this city, if possible. We need, however, societies established on a more liberal and a broader basis, such as will do good work in bringing forward native works and stimulating the creative talent abounding in this country.

Personals.

HER BRIGHT FUTURE.—The handsomest singer on the concert stage in this country at present is the charming de Lussan—Mile. Zelia de Lussan. She is not alone a handsome woman, but also a gifted artiste whose prospects for future success are already assured.

GALASSI WANTS AN ENGAGEMENT.—According to the last issue of *Il Travatore*, Signor Galassi, the popular baritone, is open to an engagement. Neither Mapleson nor Abbey have, therefore, contracted for his services, and it is not to be expected that he will come to America next season. He would be a useful artist in any company.

PREVOST'S HIGH C.—M. Prevost, the French tenor, who sang with the Mapleson Troupe at the Academy of Music a year or so ago, has been singing in Turin. He made here only a *succès d'estime*, but the Italian journals say he electrified the public, and one dwells particularly upon his high C, thus: "The *do* of Prevost was the great attraction at the Balbo Theatre, and will be for several evenings." All this sounds simple and primitive.

PRAISED BEYOND HIS MERIT.—Signor Lazzarini, the tenor, who was lately with Strakosch, is now singing at the Colon Theatre, Buenos Ayres. He was a singer of only average talent, but foreign journals are somewhat lavish in their praise of him.

DECORATED WITH THE ALBRECHT ORDER.—It will interest organists to learn that Gustav Merkel, the admired organ writer and court organist at Dresden, has been decorated by the King of Saxony with the Albrecht Order. He is a musician of great attainments.

GOUNOD'S ARTISTIC PURPOSE.—M. Gounod is devoting himself to the composition of sacred works exclusively at the present time. His operatic career appears to have been brought to a close. He has been engaged to write a new work for the next Birmingham Festival. Report says that it will be a sequel to the "Redemption." What can possibly be a sequel to so mighty a subject?

VERY TALENTED ARTISTS.—Miss Zelia de Lussan, soprano, and Louis Blumenberg, the able violoncellist, are now giving concerts at a number of fashionable watering places. They appear at Richfield Springs on the 14th inst. They are both artists of rare gifts.

KELLOGG HASN'T RETIRED AFTER ALL.—Our own Clara Louise Kellogg is now in Paris. She is singing under the instruction of Sbriglia. She will sail for New York about August 1, and says that she will probably appear both in opera and concert during the forthcoming winter and spring.

LILLIAN RUSSELL'S SUCCESS.—According to a special cable, Lillian Russell has achieved great success in London. She sang, as the guest of the New Club, before the Prince of Wales and other celebrities. An injunction has been issued against her appearance at the Gaiety, Manager Henderson claiming an exclusive contract with her.

A SET-BACK FOR NICOLINI.—The subscribers of the Royal Opera Covent Garden, London, have notified Mr. Gye that although delighted to hear Patti, they will not tolerate Nicolini on any terms, Patti or no Patti.

NEGOTIATING FOR LUCCA.—Lucca has returned from Germany to London. Negotiations are said to be in progress to bring her here under Mapleson, in case the Patti contract fails.

AN ITALIAN COMPOSER'S RECOGNITION.—Luigi Maninelli, the Italian composer, has had a bâton presented to him by the Benedetto Marcello Lyceum, at Bologna, for his generous co-operation in a Wagner concert recently given in that city. The bâton has a simple inscription engraved on it. Signor Maninelli has also finished the opera that he was commissioned to write by Ricordi. It is entitled "Isola di Provenza," and will be given next year at the Regio Theatre, Turin, at the time of the Exposition.

A NEW TENOR DISCOVERED.—Berlin journals speak of the discovery of a new tenor, a certain Herr Goetze, who has recently appeared at the Berlin Opera House. In "Lohengrin" he is reported to have displayed a voice of great freshness and of exceptional brilliancy.

THE RACONTEUR.

A MINIATURE congress of nations was seen at Battery Park, the other evening, listening to the strains of music from a military band in the open air.

It seemed as if nearly all nationalities were well represented in the gathering whose number ran up into the thousands and whose unalloyed delight in the entertainment was expressed by frequent and discriminating applause.

All ages were there, and all conditions of life except the very rich, and the picturesque dress of sunny Italy still unsullied by the dust of the Metropolis, and the dun-colored garb of the north, mingled freely with the gay toilets of the East-side maidens whose charms serve to entice the gentle customer to part with his wealth, but which do not bring the fair possessor more than a bare pittance to eke out the week's expenses.

It was certainly a pleasant picture—this perfect abandonment of many types of civilization to the inspiration of music.

Professor Dryasdust will tell you these people in their childlike simplicity had no intellectual appreciation of music, as few of them probably knew the rudiments of the art.

But that is *mal à propos*.

They enjoyed themselves like the children of nature—many of them were, living in the hard and cheerless present, from hand to mouth, from day to day, and transported for an hour or two into a magic realm of pleasure, as free as the breezes that blew in from the Bay.

For the nonce, the six-day grind was forgotten, if their faces were not treacherous story tellers and a new inspiration was given to feelings apparently dulled by worldly attrition, but really only dormant.

Music, like the handsome young prince, of fairy lore, whose kiss awoke the sleeping princess from her dream of a hundred years, stirred them to very different emotions from those of everyday life.

The lion's share of the out-door audience probably experienced no other sensation than that which comes from pleasant entertainment after work, a happy respite from the day's worry and strife.

And enjoyed as it was under the open sky with no such restriction as the theatre or concert room imposes, it is no food for wonder that they entered with zest into the spirit of the occasion.

This is a sufficient *raison d'être* for concerts of this class, even if they do not make musicians or swell conservatories.

Joyce's Military Band is doing a philanthropic work that excites the admiration of *The Raconteur*, and he proposes to say so.

If other bands of the same merit, and Joyce's certainly has considerable, would follow suit, every park in town might be a delightful rendezvous on different evenings in the week, not only for the poor and uncultured, but for all who love to hear music in the open air and in the midst of appreciative listeners.

It would introduce a picturesque element into our city life if thousands assembled almost nightly in Central, Stuyvesant, Washington and Tompkins parks to hear light, pleasant music that would be equal to cognac and *café noir* as a digester for the evening meal, and send the auditors home in an agreeable, restful mood for the night's repose.

To many worthy people, who were gently born, although, from force of circumstances, coarsely reared, music is an unknown land, but the opportunity only is lacking to awaken in their breasts responsive chords.

How deeply they are moved to tears, to the inspiration of martial strains or the alert movement of the dance, can be appreciated only by one who cares to watch the thousands who will frequent Battery Park on Friday evenings for the rest of the season.

Their faces are studies for another Hogarthian masterpiece, or in modern times for our own J. G. Brown, who could find enough types for his famous *genre* pictures to last him for the remainder of his artistic career.

Perfect enjoyment for young and old, release from care and stimulus for the morrow's work are told in no uncertain way and the band that will voluntarily give an evening each week to this sort of missionary enterprise and without financial recompense, imposes a debt of gratitude upon all thoughtful persons who will bestow upon the subject a moment's consideration.

The Apollo Club, of Cincinnati, gave a concert at the Highland House, on last Wednesday evening. It was under the direction of B. W. Foley, while Henry G. Andres lent his assistance. The programme included that effective but not often performed work of Mendelssohn, "To the Sons of Art," cantata for male voices. Mr. Andres performed an "Arabesque" of his own, besides other pieces. The concert was a success.

This appreciative notice of our last issue appeared in Saturday's edition of the *New York Evening Post*:

"THE MUSICAL COURIER entered on its second half-year this week with an extra number of thirty-six pages, which contains a large amount of interesting reading matter. Besides the usual brief and suggestive editorials, home and foreign notes and correspondence, there are articles on "Chopin," by Louis Ehlert; on Rubinstein's "Dämon," by T. Baker; "John Field and his Habits," "A Reminiscence of Heine," by Kücken; "International Copyright," "Something About Country Conductors," "Musical Degrees, a full account of the Music Teachers' National Association and its recent meeting, &c. THE COURIER is already recognized as the leading musical paper in the country, and it has won this position by its healthy tone and able criticisms, its honest support of first-class workmanship and its praiseworthy exposure of specious trade tricks."

MUSIC TEACHERS'

National Association.

SEVENTH ANNUAL MEETING.

Held at Providence, R. I., July 4, 5 and 6, 1883.

THE Music Teachers' National Association held its seventh annual meeting in Providence, R. I., the first day's session beginning at 9:30 on the morning of July 4, at the State Normal School Hall, President E. M. Bowman, of St. Louis, Mo., in the chair.

In the last issue of THE MUSICAL COURIER we produced several important articles in reference to this important subject, giving more space and attention to it than all the other musical journals combined.

Among other articles, we published the President's address. Before its delivery President Robinson, of Brown University, made the following address of welcome:

MR. PRESIDENT AND MEMBERS OF THE NATIONAL MUSIC TEACHERS' ASSOCIATION.—It is a pleasant task that is laid on me to extend to you a few words of hearty welcome to our city. I can only regret that the season of the year and the day will make the welcome one of mere words rather than of reality. It is a season when no small portion of the people of our city have either resorted to their country residences or have fled to the seaside; but the words of welcome must be understood in their intent and spirit as being real and hearty.

Persons who deal with music, whether as composers or teachers of it, are the real benefactors of humanity. They are the benefactors of the community in which their lot is cast. The power of music is subtle, is universal, is effective; the subtlest, the most universal and the most effective of all the powers of the human mind—of all the powers that man wields. There is no form of animal existence not susceptible to its influence. It can arrest the movements of the lowest reptile, and it can bear us on wings to the sublimest heights to which the soul of man can climb. It is apparently an unlimited power. I said it is subtle. I am sometimes, in the thought of it, reminded of that mysterious principle of electricity; it is everywhere, and occasions may draw it out. It is in the breeze, it is in the leaves of the green tree; it is in the fibres of the dead wood; it is in the stones that lie strewn over the earth. There is music in all things if there is genius to elicit it, and it is that mysterious power before which all beings bow; human beings on earth and those lofty spirits, seraphim and cherubim, feel its power. Teachers of music wield that power and can wield it for the highest good or they can debase it to the lowest service, for there is a language of music—a language that inspires and a language also that can be made the vehicle of debasing thought and passion. It is a curious fact that out of the whole sisterhood of fine arts to which music belongs, it has been the latest to be developed by culture to its highest stage. Poetry, painting, sculpture, architecture had accomplished some of their grandest achievements while music was as yet creeping on the earth, all unconscious of its mysterious agency and power. When music began to be cultivated in these later centuries, architecture had the face of Europe with some of its grandest works. Poetry had already reached a height which had never been surpassed, and the statuary of the period has never yet been equaled. Music has entered upon a new stage. Within these last three centuries its progress may well fill any man's mind with surprise and hopefulness, and with amazement and the hearts of musicians with courage. There is yet a future for music something grander than is yet to be achieved, and it is a matter of thankfulness that the attention of Americans is directed to this art and that in our large cities there is a constant improvement in the taste of the people.

The Society will aid not a little in its purpose of enlarging the vision and inspiring hopefulness and courage in improvement and practice on the part of those whose business it is in every part of the country to cultivate a taste for music in all its branches, instrumental music, vocal music, in all ways that can impress the thoughts of a people who are altogether too much given to industrial pursuits for utilitarian ends, forgetting one of the most effective of the fine arts which is yet to be properly appreciated in this American Republic.

Music, like other fine arts, is built on science. It is both a science and an art as is true of most of the arts, whether of the fine arts or of the useful arts, they are often cultivated successfully by those who have an inborn taste and adaptiveness for them. There is something wonderful in the fact that one child has an ear for music, and he has hardly left the cradle before he can catch an air and repeat it, while others after a long life of the most assiduous study can hardly put three notes together. It has been my lot to belong to the latter class, so that, although I know nothing almost of this science, I can sympathize and appreciate music with universal and inanimate nature, for I do not know but the trees as well as the tree-toads can appreciate music when they hear it.

I have said that as an art music rests on science, and I suspect that it has not yet been as thoroughly studied as it is to be in the future. I have often been struck with the close affinity that there is between mathematics and music, and not infrequently it is the case that those who have the strongest taste for mathematics have a correspondingly ardent taste for music.

I suppose it is true that, though poetry had reached a high state of cultivation long before music had made much progress, that nevertheless they were twin-born. There is all that enters into music in the soul and thought of poetry, and whatever else pertains to it, I suspect that what is called thorough bass has a very close connection with mathematics.

One of the most significant of the advantages of a connection with this association will be to show the connection between music as an art and music as a science, for it is a singular fact that the appreciation of sounds, whether in melody or in harmony, and I dare not go further—I shall misuse terms—that in all this the cultivation of the abstract thought helps to the appreciation of music as an art. The ear may be cultivated by attention to the abstract and attention to the laws that underlie music, and it seems to me, therefore, that this association has a grand aim, and that those who take hold of this mysterious power should have some conception of the laws that underlie it, and that we may well emulate that nation—Germany—where the underlying principles of the science of music are more clearly understood than anywhere else among men.

In closing, I simply repeat to you a hearty word of welcome, and may your association, young in years though it be, go on from generation to generation,

and prove itself to be one of the undisguised benefactors of the people of America, and by continued cultivation prepare this nation for a more exact and critical taste for music in all its forms.

Mr. Bowman then read his address.

Mr. Calvin B. Cady, of Ann Arbor, Mich., read a paper on "The Relation of Music to Mental Training and our Public Schools." The essay was discussed by Messrs. G. H. Howard, of Boston; S. N. Penfield, New York; DeRoode, Lexington, Ky.; Dr. Cronin, Chicago; Mad. Clara Brinkerhoff, New York; H. S. Perkins, Chicago; O. V. Cady, Ann Arbor, and Mr. Carlyle Petersilea, Boston.

Mr. Charles L. Capen, of Boston, read an essay on "Musical Criticism," which was also discussed by most of the above named musicians, and also by Mr. Kielblock, of Boston, and Mr. Van Cleve, of Cincinnati.

The afternoon session was divided into two meetings, one vocal and the other instrumental.

Before the two meetings were organized separately, the following question was debated:

"Is it desirable to extend to all branches of the musical profession, the system of examination adopted by the London College of Organists?" After debate, a committee was appointed to report a plan of action to the association.

In the vocal section, an essay was read by Mr. Daniell, of Boston, advocating the use of the *falsetto* as a means of a strengthening and beautifying the male voice. Mr. J. M. North, of St. Louis, read an essay on "Ruined Voices," and subsequently the question was discussed "Can singing be taught except by practical example?"

In the instrumental section Mr. Kielblock, of Boston, addressed the association on "Professional Dignity," in the course of which he made quite a serious attack on Arthur Sullivan's compositions, stating, that while the great masters were comparatively poor and only a few instances of their pecuniary success are on record, Sullivan was making \$100,000 a year.

Messrs. Petersilea and Capen, of Boston, came to the defense of the Englishman, the latter stating that he had conferred a boon on humanity, and that even "Pinafore" must have some merit as John K. Paine had gone to hear it as often as fourteen times, while Mr. Petersilea went so far as to say that Sullivan's comic operas were superior and of greater musical value than Offenbach's.

Discussion of the question, "Is not a more general study of string instruments desirable as a means of musical culture?" was opened by Mr. Benjamin Cutler, of Providence, R. I., who read a very able paper on the subject. Mr. G. H. Howard, of Boston, responded, and coincided with Mr. Cutler, who favored the study.

In the evening an organ recital was given by Mr. H. M. Dunham, of Boston, at the Central Congregational Church. He played a Passacaglia by Bach, and a sonata of his own. Mr. Dunham is one of the most accomplished young organists of this country, and his recital was in every respect satisfactory.

SECOND DAY.

For an account of the second day's work we will reproduce a letter of Mr. John S. Van Cleve, of Cincinnati, a musical critic of national renown, a scholar deeply versed in matters other than musical, and a gentleman whose presence was especially welcomed at the convention. The letter was addressed to the *Providence Journal*:

It is safe to say that never hitherto in its existence has this association lived through a more remarkable day than yesterday. From the first moment to the last, in both sections, vocal and instrumental, in literary and musical respects it was a day of delight and instruction.

To speak properly of each exercise would exhaust the adjective box and bankrupt panegyric. Those who still have a doubt of the intellectual worth of musicians would have had that element of ignorant prejudice entirely removed from their blood by an attendance upon the discussions of the Music Teachers' National Association yesterday. Not one hour was dull or other than replete with the brightest comment, either prepared or extemporaneous.

In the morning Mr. Whitney, of Boston, read a paper upon music as an auxiliary to church worship, which was universally admired for its clear, pithy and sensible style.

After Mr. Whitney, Mr. Eugene Thayer, a type of the good old orthodox Yankee, with all the hard sense and quaint humor of the Yankee, gave some suggestions on the same important theme, and interspersed his wholesome animadversions with an abundance of the Aitac salt of anecdote. Mr. Thayer made one closing remark which was too good to let die. He said the model church service needs seven things—viz., a good preacher, a good building, a good choir, a good organist, a good singing-book, a congregation with good voices, and, above all and in all, a sound Christian faith to inspire tuneful worship.

The afternoon was divided as on the first day, and one body of musicians debated matters referring to instrumental music, while another considered the culture of the voice. The method of teaching children in the public school was treated by Mr. H. E. Holt, of Boston, who presented most ably the most advanced and most practical views of this phase of musical education, so elementary yet so thorough, and a number of his pupils gave valuable illustrations of his theories.

Dr. P. H. Cronin, of Chicago, who, though a professional physician, is an excellent musician as well, read a paper on the anatomy and physiology of breathing, which combined two qualities nearly incompatible with each other, and certainly seldom found as neighbors, learned members and lucid style.

Dr. Cronin made distinctions between the functions of the diaphragm, the ribs and the upper part of the chest, which exemplified admirably the laws of natural breathing, and assigned to each of the three functions its proper limits. He was exceedingly severe upon the tight-lacing mania of women, and by a few plain remarks made it most apparent why such an abuse of the body is deadly to art and health at once.

Two gentlemen eminent in the profession of piano teaching, Messrs. Sherwood and Hanchett, filled two hours of the afternoon most usefully with remarks and illustrations concerning the artistic use of the pianoforte. Mr. Sherwood is one of the two or three great pianists in America, and Mr. Hanchett, besides being a pianist of ability, is one of the clearest and most forcible writers upon music to be found in the country. Mr. Sherwood said that the first requisite of musical piano playing was to obtain a singing tone, and the second was to get such a union of tones as would counteract the natural percussive abruptness of the piano and impart the semblance of a flowing melody to the series of tones. A perfect musical phrase, he said, should be

like a rainbow, a perfect symmetrical arch. Beginning softly and rising to a climax, it should again recede into softness. Many most valuable hints of a technical yet poetic character were presented by Mr. Sherwood, who is gaining gradually the ability to express himself verbally as he already does most admirably with his piano playing. Mr. Sherwood will play this evening, as his hour was given yesterday to Dr. Mass.

Mr. Hanchett read an essay upon the employment of the newly devised sostenuto pedal of the pianoforte, and presented many striking illustrations of his statements and opinions. The passages chosen were from composers of many epochs, and his remarks upon them proved him to be a thinker and observer of the most clear-headed kind.

Mr. J. C. D. Parker, a pianist of the conservative school, gave a piano recital, interspersed with some exquisite singing by Mr. Jordan, of this city. Mr. Jordan has a voice of most sympathetic timbre and his school is admirable. He sings German songs especially well, and his perfect enunciation adds wonderfully to the agreeableness of his singing.

The evening was filled with a magnificent piano recital by Dr. Mass, of Boston. Dr. Mass has a glorious technique of the most robust species, and octaves, short chords and colossal accents are his element; yet he delivers floridures and melodies with delicacy and taste. The singing of Miss Hoffmann and the violin playing of Miss Shepardon were much admired. The attendance during the afternoon and evening was remarkable, the hall being nearly full at all times, despite the oppressive heat of the weather.

JOHN S. VAN CLEVE.

Mr. Doelcker, of Albany, addressed the Association on "Perfection in Modern Harmony" before Mr. Thayer read his paper.

The third day presented some highly interesting features. A musico-biographical sketch on "Richard Wagner," written by Mr. Otto Floersheim, one of the editors of the MUSICAL COURIER, was read by Mr. O. B. Cady, of Ann Arbor, Mich., owing to the unavoidable absence of Mr. Floersheim. The paper was received with great applause by the largest audience present at any of the meetings. Remarks on the character and works of Wagner were made by Mr. Cady and Mr. C. L. Capen, of Boston, who presented an elaborate defense of Wagner against attacks made upon him by other musicians and critics.

"Musical Education" was the next essay, which was written and read by Mr. Carlyle Petersilea, of Boston. It contained a series of excellent suggestions and much sound advice to students of music. Mr. Petersilea advised an early study for those destined to become musicians, and deemed it necessary that every one studying instrumental music should also study how to sing. He was warmly applauded at the conclusion of the address.

It was discussed in an animated manner by Dr. S. N. Penfield, Mr. George Doelcker, N. Coe Stewart, of Cleveland, Ohio; O. B. Cady, H. S. Perkins, and E. Kelsey, of Boston.

A discussion on the question, "How far is the study of the piano advantageous as a preparation to that of the organ?" then followed. Dr. S. N. Penfield opened the debate, followed by Mr. A. A. Stanley, of Providence, who read a paper on the subject prepared by Mr. G. E. Whiting, the renowned organist, who was unable to be present. This was one of the most interesting discussions of the meeting, and elicited many new and important ideas. Mr. Petersilea, Mr. O. B. Cady and Mr. E. Kelsey also took part in it.

A very excellent essay, "Style and Expression," was read by its author, Mr. Calix Lavallee, of Boston, and remarks were made upon it by Dr. Cronin, of Chicago, and Mr. Thallon, of Brooklyn, N. Y. Miss McMaster, of Boston, was called upon to give her views on the same subject, and briefly responded.

Dr. Cronin, of Chicago, spoke briefly on his method of breathing in singing, and letters were then read on the same subject written by Mrs. H. Clarence Eddy, Mrs. Anna M. R. Barnett, Miss Florence James, of Chicago, and Mrs. Jenny Twitchell Kempton, of Boston.

At noon the Association boarded the steamer City of Newport, and made a trip to Rocky Point, where the members enjoyed a clam-bake.

At 3:45 a piano recital by Mr. Otto Bendix, of Boston, took place. The programme was as follows:

| | |
|---|-------------|
| Sonata, Quasi una Fantasia, C sharp minor..... | Beethoven |
| Caprice on Ballet Melodies, from Gluck's "Alceste"..... | Saint Saens |
| Barcarole, Op. 37..... | Mozzowski |
| The Chase..... | Heller |
| Polish Song, Nocturne..... | Chopin |
| Love Song..... | Schumann |
| Transcribed by Liszt. | |
| Ave Marie..... | Liszt |
| Rhapsodie, No. 12..... | Liszt |

Mozart's "Fantasie in C minor," arranged for two pianos by Grieg, performed by Messrs. Bendix and Sherwood, closed the recital.

The general business meeting then took place. The following officers were then unanimously elected: President, E. M. Bowman, St. Louis, Mo.; secretary and treasurer, W. F. Heath, Fort Wayne, Ind.; and the following gentlemen as members of the executive committee: N. Coe Stewart, Cleveland, Ohio; Dr. P. H. Cronin, Chicago, Ill., and C. L. Capen, Boston, Mass.

Cleveland, Ohio, was designated as the place where the convention of next year will be held. According to the by-laws of the association, the meeting must take place on the first Wednesday, Thursday and Friday of July.

The executive committee reported that the convention had been a great professional and artistic success, and that the receipts had been sufficient to cover all expenses and leave a handsome sum in the treasury.

The following important resolution was offered by Mr. E. M. Bowman, of St. Louis:

Whereas, On the one hand, the pernicious and debasing influence of the incompetent, ill-prepared teacher of music has become a burden to the long suffering public, and a stumbling block to the best efforts of the profession, and

Whereas, It seems eminently proper and equitable that some means should be devised of substantiating the prior claims of the competent, well prepared teacher to public and professional recognition, it is hereby

Resolved, That in order, first, to protect the public from incompetent teachers, and secondly to protect the teachers who have made an adequate

preparation, it is the sense of the Music Teachers' National Association in convention assembled, that it is desirable to provide a system of examination for those desiring to practise the profession of teaching, an examination which shall fairly and impartially draw the line between the incompetent and competent; and be it, therefore, further

Resolved, That a committee be appointed by this association with power to add to their number such other substantial musicians as they may see fit, with instructions to inquire into and adopt a plan of procedure looking to the establishment of a National College of Teachers, who shall annually select from their number a board of examiners, sub-divided into vocal and instrumental examiners, whose duties shall be to examine all candidates for teachers' certificates; and be it further

Resolved, That this committee shall be empowered, if, after due deliberation, they deem it advisable, to resolve themselves into the charter members of such National College of Teachers and elect a board of examiners for the next annual meeting at Cleveland, and provide a suitable formula of examination, to the end that the work contemplated in this movement may be as speedily inaugurated as is consistent with mature deliberation and preparation.

This resolution was unanimously and enthusiastically adopted, and a committee of five were balloted for, and Messrs. E. M. Bowman, W. H. Sherwood, Carlyle Petersilea, L. B. Whitney and N. Coe Stewart were elected. There being no further business to discuss, the convention adjourned to meet in July next or at the call of the Executive Committee.

A large audience attended the organ recital of Dr. S. N. Penfield, which took place at the Central Congregational Church. Mr. J. Frank Porter sang an aria from Gounod's "Nazareth."

The concert in the evening was very brilliant. Mozart's Sonata in C minor, arranged by Grieg for two pianos, was played by Mr. and Mrs. Sherwood. Mr. Charles A. Clark and Mr. Sherwood then played variations on a theme from Schumann's "Manfred" for two pianos, by Reineke. Several pupils of Mr. Sherwood then followed and the eminent pianist delighted the audience by playing several of his own compositions. The committee that arranged this meeting consisted of Messrs. Robert Bonner, A. A. Stanley, and H. E. Holt. They deserve the highest praise for their preliminary work, which was so excellent that it insured the success of the convention.

In fact, the seventh convention was the most successful the association has thus far held.

It was in many respects a remarkable gathering, as it represented some of the best elements of the profession in this country who are endeavoring to advance the interests of the art and of its special branch—the educational.

The Association decided not to select any musical journal as its official organ.

We hope to be able to meet the members of the Music Teachers' National Association next July in Cleveland, and promise them now that we will again furnish them with an extra number of the MUSICAL COURIER, similar to the one presented this year, and pronounced by them to have been the handsomest musical paper they ever saw.

Honor to Whom Honor Belongs.

Editors Musical Courier:

IN the letter of Mr. Sykes, of Chicago, purporting to give "A History of the Music Teachers' National Association," and which appears in your last issue, some grave mistakes are made. These are doubtless unintentional, and easily accounted for in the fact that Mr. Sykes was not cognizant of the "first efforts" which inaugurated the association. The true history will appear in the next issue of the Association Annual. But mention should be made here of a few persons whose names do not appear at all or are only casually mentioned in Mr. Sykes's letter, and yet who were the prime movers and first counsellors in the enterprise, and who paid their own expenses while traveling in the interest of the association, and paid the letter and circular postage necessary to advertise throughout their respective States. Mention should be made especially of Mr. N. C. Stewart, of Cleveland, Ohio, who was the first to suggest to Mr. Presser the organization of such an association, and who was continually Mr. Presser's adviser and mainstay. Mr. Stewart has read papers at a majority of the association's meetings, and has, by his efforts and his money, done more, perhaps, than any other person. Mr. J. A. Butterfield, of Chicago, now of Norwich, Conn., during the Chautauqua and Cincinnati years did herculean work. In fact, to him the Cincinnati success was mainly due. Then Mr. H. S. Perkins, of Chicago, and Mr. W. F. Heath, of Fort Wayne, Ind., have attended nearly every session and contributed addresses and every possible aid.

EX-SECRETARY.

Marie Litta.

MISS MARIA VON ELSNER, known to the musical world as Marie Litta, died on Saturday in Bloomington, Ill. She was born in that city June 1, 1856, but was chiefly educated in Europe. She has appeared in London and Paris and in all the principal cities of America, and, it may be said, with more than ordinary success. She personated *Lucia*, in "Lucia di Lammermoor," at her Parisian debut in 1877, at the Théâtre Italien, and was generously praised for her excellent performance. A promising future was predicted for her. She was under Strakosch's management for a number of years, but of late, on account of failing health, could not take leading parts. Four weeks ago she was attacked with illness at Negamee, Mich., while on a concert tour. She was then removed to her home in Bloomington, and died of what is believed to be cerebro-spinal meningitis, superinduced by over-exertion. Mr. Henry L. Slayton, of Chicago, was her manager within the past few years.

—Great preparations are being made at Buffalo for the Sangerfest, which is to be held there on July 16, 17 and 18.

DR. FRANZ LISZT

TO THE

Mason & Hamlin Organ and Piano Co.

Copy of an Original Letter of the Master; also, of a Letter by Prof. Müller-Hartung.

THE Mason & Hamlin Organ and Piano Company recently sent to Dr. Franz Liszt one of its organs, and has received the following letters in reply. They now appear for the first time in print:

SEHR GEEHRTE HERREN—Welch herrliche Orgel verdanke ich Ihrem freundlichen Wohlwollen! Sie ist wahrlich lobens- und bewundernswürdig! Selbst mittelmässige Spieler können darauf vielen Beifall erlangen.

Gerne hätte ich dieses prächtige Instrument in meiner Wohnung behalten; leider fehlt der genügende Platz. Nun prangt es in dem Saale der Weimarer Orchester-Schule—ein Institut von Bedeutung, dessen vortrefflicher Director, Herr Professor und Hofkapellmeister Müller-Hartung. Er hat schöne Sachen für Orgel veröffentlicht und trägt dieselben nicht minder schön vor.

Am Abend der Aufstellung spielten zwei renommierte Organisten: A. W. Gottschalch (Herausgeber des anscheinlichen Orgel Repertoriums—drei starke Bände schon, bei Schubert Leipzig und New York erschienen), und B. Sulze, der sich durch mehrere geschützte Orgel Compositionen und Transcriptionen einen ausgezeichneten Ruf erworben.

Wahrscheinlich besuchen mich in diesem Sommer, Dr. Naumann (aus Jena), Walter Bache (aus London), und St. Saëns, welcher, meines Bedünkens der hervorragendste, ausserordentlichste Meister und Beherrscher des Orgelspiels verbleibt.

Ich werde nicht ermangeln die drei Virtuosen zu bitten nähere Bekanntschaft mit Ihrer Orgel zu machen. Uebrigens soll sie nicht missbraucht werden und den gewöhnlichen Spielern verschlossen sein.

Empfangen Sie, sehr geehrte Herren, den Ausdruck meiner Hochachtung und Dankbarkeit,

F. LISZT.

12ten June, 1883, WEIMAR.

Einliegend die Dankes Zeilen des Herrn Director Müller-Hartung.

TRANSLATION.

HIGHLY ESTEEMED SIR—What a magnificent organ for which I have to thank you! It is a marvel, and really praiseworthy! Even players of moderate ability will be able to create much admiration in its use.

I should have liked very much to retain this splendid instrument in my own house, but, unfortunately, there is not sufficient space for it. It is now an ornament to the hall of the Orchestra School in Weimar, an institution of note, whose excellent director is the court chapel master, Professor Müller-Hartung. He has published some beautiful things for the organ, which he plays not less beautifully.

On the evening when the organ was set up the renowned organist played it.

A. W. Gottschalch (editor of the excellent Organ Repertorium—three large volumes already published by Schubert, Leipzig and New York) and B. Sulze, who has gained quite a reputation by compositions and transcriptions, which are copyrighted.

I shall have this summer, in all probability, a call from Dr. Naumann, of Jena; Walter Bache, of London, and St. Saëns, who, in my opinion, is the most eminent and greatest master of the organ. I shall not fail to induce these artists to become acquainted with your instrument. There need not be any fear of it being misused; it will remain closed to the ordinary player.

Accept, dear sir, the sentiment of my deep esteem and gratitude.

(Signed)

F. LISZT.

WEIMAR, June 12th.

HOCHGEEHRTER HERRE—Die durch das grosse Wohlwollen des Meister Liszt der Grossherzoglich. Orchester und Musikschule überwiesene Orgel ist eine wahre Zierde der Anstalt geworden. Sie hat grade unter der Bute des Meisters ihren Platz gefunden und dadurch die schönste Weihe erhalten. Ihre Vorzüglichkeit zeigt sich sofort nicht bloss durch die schöne äussere Ausstattung, sondern auch durch den Reichtum der auf drei verschiedenen Manuale und Pedal vertheilten Stimmen. Die volle Klangschönheit des Werkes und die Manichfaltigkeit aller möglichen Combinationen in ihren verschiedenen Nuancen wird jedoch erst durch eingehendens Studium zu voller Geltung gebracht werden können. Sowohl die Lehrer des Orgelspiels, als ich selbst, freuen uns sehr darauf, das schöne Werk zu studieren.

Erlauben sie mir, auch Ihnen Dank und Freude über das schöne Werk auszusprechen.

In vorzüglicher Hochachtung, ergebe ich mich,
Director der Grossherzoglich. Musikschule und Prof. der Mus.
WEIMAR, den 12ten Juni, 1883.

TRANSLATION.

HONORED SIR—The organ transferred through the kindness of Dr. Liszt to the Orchestra and Music School, is truly an ornament to the institution. It is placed just under the bust of the great master, thereby receiving a fitting consecration. Its surpassing excellence is to be noticed at once, not only in the beautiful case, but in the wealth of tone of the registers of the three manuals and pedals. But the full resources and beauty of the instrument, the variety of all possible combinations in their different shades and blending tone colors can only be brought out by a close study of the organ. The teachers of the institution, as well as I myself, are looking forward to do this with much pleasure.

Permit me to express to you my joy and gratitude for this noble production. With much respect,

Yours truly,

MÜLLER-HARTUNG,

Director of the Music School and Prof. of Music.

WEIMAR, June 13, 1883.

The following is a description of the case of the organ and a specification of the same:

CASE 126.—Style 1,300.

Resonant case, with polished veneered panels, molded and carved front and ends, folding fall-board, etc., accompanied by veneered walnut bench. Length, 6 ft. (with blow handle, 6 ft. 8 in.); height, 4 ft. 7 in.; depth, 2 ft. 1 in.; weight, 650 lbs.

STYLE 1,300.—Action 63, in Case 126. Three manuals and pedals, thirty-two stops.

| | | | |
|---------------------|------------------|----------------------|-----------------------|
| Bass. Upper Manual. | Treble. | Bass. Middle Manual. | Treble. |
| Basset Horn, 8 ft. | Trumpet, 8 ft. | Diapason, 8 ft. | Melodia, 8 ft. |
| Clarion, 4 ft. | Piccolo, 4 ft. | Viola, 4 ft. | Flute, 4 ft. |
| Saxophone, 8 ft. | Seraphone, 8 ft. | Viola Dolce, 4 ft. | Flute Dolce, 4 ft. |
| | Musette, 16 ft. | | Dulcet (5 oct.) 8 ft. |

| | | |
|----------------------|---------------|---------------------|
| Bass. | Lower Manual. | Treble. |
| Bassoon, 8 ft. | | Hautboy, 8 ft. |
| English horn, 8 ft. | | Clarabella, 8 ft. |
| Contra basso, 16 ft. | | Corno, 16 ft. |
| | | Voix Celeste, 8 ft. |

| | |
|------------------------|----------------------------|
| Pedal coupler. | Coupler and Forte Stops. |
| Middle manual coupler. | Forte to middle manual. |
| Upper manual coupler. | Forte to upper manual. |
| Forte to lower manual. | Tremulant to upper manual. |

| | |
|---------------------------------|------------------------------|
| Coupler middle to lower manual. | Foot and Combination Pedals. |
| Coupler upper to lower manual. | Swell pedal. |
| Coupler manual to pedals. | Full organ. |
| | Blow pedal. |

| | |
|--------------------|-----------------------|
| Violoncello, 8 ft. | Pedals. |
| Bourdon, 16 ft. | Bourdon Dolce, 16 ft. |
| | Sub-bourdon, 32 ft. |

Organ Notes.

Editors of The Musical Courier:

WE have just completed a large two-manual organ for the Bethany Congregational Church, Ninth avenue, between Thirty-fifth and Thirty-sixth streets. Also received several orders for two-manual organs, one for the Baptist Church, Port Richmond, Staten Island; one for Trinity Church, New Castle, Pa., and one for the Lutheran Church at Shippensburg. This organ is to have our celebrated pneumatic composition movement. Trade is good, and we have more work on hand than we can comfortably do. Yours, J. H. & C. S. ODELL.

Teresa Carreno.

MME. TERESA CARRENO is known in America as an accomplished pianist; in fact, one of the best lady performers residing here. She has become quite popular, even among musicians, while the public always accord her a warm reception whenever she appears. Her portrait graces the front page of THE MUSICAL COURIER.

Communications.

NEW YORK, June 30.

Editor of The Musical Courier:

DEAR SIR—In your issue of the 27th inst., you publish an editorial paragraph in regard to Dr. Damrosch's recent tour through the West with his orchestra. Allow me to say that in this paragraph appears certain incorrect statements which I feel it my duty (as I have the honor to be the orchestra manager of Dr. Damrosch) to correct.

In the first place, it is entirely unintelligible how you came to speak of "continuous fiascos," while the facts, according to all the papers of those cities which we visited during five weeks, proved a decided and immense artistic success.

The brilliancy and efficiency of the orchestra have been everywhere praised so highly as to be a flattering recognition to every single member of the organization.

If the financial results have not always been what they ought to have been we share in this respect only the fate of any artistic enterprise, which never can rely upon a constant financial success.

Still, we had very often brilliant houses, and would have had more of them if it had not been unseasonably cold and rainy weather which somewhat impaired the attendance of our concerts. But this being a question of secondary importance or none at all to those who had no personal financial interest in this tour, I beg only to add that, if you only felt inclined to compare the financial results of Dr. Damrosch's recent orchestral tour to the West with the Thomas tournee to San Francisco, your conclusions, even if founded upon ascertained facts, do not appear to be fair ones. For, while it is surely not the first season that Mr. Thomas has given concerts outside of New York, and while it is certain that his concerts not unfrequently had been financial failures, it seems not fair to deny to Dr. Damrosch (who this year for the first time went out traveling with a concert organization) the privilege of making similar experiences, if with good or bad results. Our audiences, wherever we played, showed so much enthusiasm and appreciation that already a number of invitations have been offered to us which I hope the Doctor will in proper time accept for the cause of music and of all the many musicians who like to play under his direction, to the number of which belongs

Yours respectfully,

H. KAYSER,

268 West 124th street, New York City.

—Sir Julius Benedict's forty-ninth annual concert occurred in St. James's Hall, London, on June 26. It was attended by many royal personages, including the Prince and Princess of Wales, and an enormous audience. The array of artists included Mme. Pauline Lucca, Mlle. Ella Warnots, Mme. Trebelli, Mlle. Marimon, Miss Beata Francis, Miss Huntingdon, Misses Blanche and Agnes Stone, Mme. Rose Hersee, Mme. Sophia Menter, Mrs. Kendal, Mrs. Henschel and Lady Benedict; MM. Edward Lloyd, Santley, F. King, Joseph Maas, Isidore De Lara, Musin, Henschel, Parisotti and John Thomas. Sir Julius expressed the hope that he might celebrate his Jubilee Concert next year at the Albert Hall—an event which will be anticipated with unusual interest.

HOME NEWS.

—Carl Formes was singing in Chicago on Sunday night last.

—Remenyi, the violinist, was playing in Milwaukee last week.

—The Walter Emerson Concert Company will give concerts in the West during the autumn.

—B. E. Woolf is writing a new comic opera. It will likely be produced at the Boston Museum.

—Ford's Comic Opera Company will be the opening attraction on August 27 at the Opera House, Lexington, Ky.

—The New York Ideal Opera Company are giving performances of Lecocq's "Heart and Hand," at Worcester, Mass.

—At the Academy of Music the coming season Mme. Gerster will, perhaps, be heard in Delibes' new opera, "Lakme."

—John R. G. Hassard, the musical critic of the New York *Tribune*, has just been made an LL.D. by St. John's College.

—"The Grand Duchess" was given at the Boston Museum, on Monday evening, Miss Emma Howson assuming the title-role.

—Nahan Franko, the violinist, has gone to Saratoga, where he will spend the summer conducting one of the fashionable orchestras.

—N. Loeffler, the excellent young violinist, will replace Mr. Dannreuther in the Boston Beethoven Club, the latter having left the Hub.

—Ford's Comic Opera Company has settled for the summer in St. Louis. It will give "Rip Van Winkle" after the run of "Les Manteaux Noirs."

—Theodore Thomas's Summer-Night Concerts will begin in the Exposition Building, Chicago, on the 9th inst. They will extend over a period of five weeks.

—The Boston *Transcript* says that Clara Louise Kellogg has leased a cottage on the mountain side at New Hartford, Conn., and will spend the summer there.

—James C. Duff is reported to be organizing an English opera company for the coming season. Engagements are said to have been made with Miss Emma Juch, Miss Marie Conron, George Sweet and Signor Perugini.

—The regular summer season at the new opera house at Asbury Park will open on Thursday, with a company under the direction of C. M. Pike. Two performances will be given each week, and the repertoire will include "The Mascot," "Patience," "Iolanthe," "Pinafore" and "Olivette."

—The determination to close all music gardens in Philadelphia wherein "refreshments" are sold under the act of the Legislature of 1881, which forbids the sale of liquors in places of amusement, excites considerable adverse comment. It is questioned whether the law applies to music gardens; but it seems very clear upon that point.

—The talk of a new Academy of Music in Philadelphia, to be connected with the Academy of Fine Arts, and to be built by some of those interested in the present Academy and not satisfied with certain features of its management, may mean something. A new theatre to be built by Mr. Craig, a gentleman with plenty of money, on Fifteenth street below Chestnut, opposite the Colonnade Hotel, and to be ready by September, 1884, is also announced, and seemingly as if by authority.

—Rudolph Aronson's new opera, "Captain Kydd," will probably be produced next winter by McCaull's company. It is also reported that Mr. McCaull is also in negotiation with Maretzek for an original opera on an American theme, called "Prince Orloff, or the Highland Lights," the scene of which is laid at the Highlands of Navesink. It is in three acts, and is really a musical comedy. The plot deals with the misadventures of a Russian prince traveling *incognito* in this country.

—"The Grand Duchess" was the attraction last week at the Boston Museum. In it Miss Emma Howson made her first appearance there, the part of the ruler of Gerolstein being assigned to her. The cast otherwise was as follows: Fritz, Mr. Perugini; General Boum, Mr. Howson; Baron Puck, Mr. Wilson; Prince Paul, Mr. Hampshire; Baron Grog, Mr. Collins;

Nepomuc, Mr. Ham; Wanda, Miss Jansen. "Olivette" is in preparation, with a cast including several persons who have not appeared in Boston during the current season.

—There is a summer season of light opera now progressing at the Academy of Music, Baltimore. The troupe is doing well and includes Miss Jennie Winston and Miss Agnes Earle, the latter having made an excellent impression in "Iolanthe."

—The Collier Comic Opera Company are giving "Patience" at the Bijou Theatre, Boston. Miss Sadie Martinot made her first appearance with the company, personating the part of Lady Angela. Miss Augusta Roche and Digby Bell are among the members of the troupe.

—Henry E. Abbey, the manager of the new opera house in New York, has completed engagements for his house as follows: Sopranos—Mmes. Nilsson, Valleria, Sembrich, Forti and Fursch-Madi; contraltos—Mmes. Scalchi, Trebelli and Lablache, and the latter's daughter Louise; tenors—Campanini, Stagno, Fornari and Grazi; baritones—Del Puente, Kaschmann and Guadagnini; basses—Maini, Novara, Contini and Corsini; conductors—Vianesi and Cleofonte Campanini. The entire orchestra, chorus and ballet, with chiefs of departments, have also been engaged, and contracts have been made for full costumes for twenty-three operas. This is a strong company, with the exception of the basses, and no doubt if old operas are not too persistently presented, Mr. Abbey's season will be very successful. The first two or three weeks, however, will prove the general effectiveness of his company. Until then—silence.

FOREIGN NOTES.

... Johannes Brahms is in Wiesbaden.

... Offenbach's "Blue Beard" has been revived at the Avenue Theatre, London.

... Mantova has a new theatre, called the Teatro Arnoldi. It has just been inaugurated.

... The orchestra of La Scala, Milan, has been invited to go and exhibit its skill in Berne.

... Wagner's son, Siegfried, was confirmed on June 20 at the Protestant Church, Bayreuth.

... Villiers Stanford has been requested to write a choral work for the next Birmingham Festival.

... A new opera, "Eugene Onegin," by Ischarkowski, has been well received in St. Petersburg.

... Signor Spetrino is engaged in setting to music a libretto by Ghislanzoni, entitled "Celeste."

... The performances of Wagner's "Nibelungen Ring" in Italy have not been financially successful.

... The tenor, Nouvelli, and the baritone, Maurel, have both been engaged for the Italian Theatre, Paris.

... Three madrigals, by John Dowland, John Wilbye and Thomas Morley, were sung at a recent concert of the Leipsic Bach Society.

... The orchestra of the Wagner Theatre, conducted by Anton Seidl, will undertake a concert-tournee through Germany this summer.

... A new symphonic poem called "Tamara," by a Russian composer, M. Balakireff, has been received with considerable favor in St. Petersburg.

... A new Mass by Signor Mazzoni, for male voices, orchestra and organ was used for the first time at the Italian Church, Hatton Garden, on Sunday, July 1.

... The number of manuscripts sent in for the Cardiff Eisteddfod in August is no less than 317, including 17 cantatas. The gathering will, it is believed, be one of much importance.

... Mr. and Mrs. George Henschel recently gave a vocal recital in St. James's Hall, London. It was quite a success. Mr. Henschel has also appeared at a Richter concert in the twofold capacity of composer and pianist, playing a piano concerto of his own composition.

... The Cologne Choir renders enthusiastic all admirers of genuine vocal music. Six concerts have already been given in London. The ensemble and balance of tone are perfect. The tenors have been complained of as unduly prominent, but they are only too powerful in the episodic quartets, not in the choruses; the

tenor voices are pure, fresh and penetrating; the basses deep and sonorous.

... M. Gounod will write still another new work for the next musical festival at Birmingham, England.

... Karl Heyman, the celebrated pianist, is still at a private asylum. Report has it that he is slowly improving.

... Jenny Lind has but one son, an officer in the British army, but she has two daughters, who are both happily married.

... A Mozart Festival will be held in Vienna in the autumn. Artists of all nationalities have been invited to assist, and Rubinstein has promised his co-operation.

... It is said that Ferdinando Bomamici is endeavoring to get his opera, "Cleopatra," represented at the Covent Garden Theatre and at the Imperial Opera House, St. Petersburg.

... As the committee for the Birmingham Music Festival of 1885 could not make arrangements with Verdi for a composition for the occasion, Gounod has accepted the offer and will write an oratorio.

... Paisiello's opera, "Gli zingari alla fiera," will be given during the season now in progress at the Teatro dei Fiorentini, of Naples. It has been written almost a century, for it was represented in Naples in 1797.

... The singers engaged for Constantinople are: Sopranos—Ines de Leon and Vittorina Vitaldi; contralto—Clara Negri; tenor—Eugenio Castagna (who is the impresario of the troupe); baritone—Costantino Costello, and the bass—Antonio Mosea.

... Offenbach's "Les Contes d'Hoffmann" was lately given by a Hungarian company in Vienna. But being the work which was played in the Ring Theatre on the night of the terrible disaster there, the memories awakened by the announcement were so sad that the audience was very small.

... The principal vocalists at the recent Handel festival in London were: Mmes. Albani, Valleria, Anna Williams, Clara Suter, Annie Marriott, Patey and Trebelli, and Messrs. Edward Lloyd, Barton McGuckin, J. Maas, Santley, F. King, Bridson and Foli; organists, Messrs. W. T. Best and Willing; conductor, August Manns. There were 4,000 performers in all.

... The performances of "Parsifal" at Bayreuth will take place on July 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28 and 30, beginning each day at four and ending at ten P. M. The principal rôles will be assigned as follows: *Titelrol*, Fuchs; *Gurnemans*, Scaria and Siehr; *Parsifal*, Winkelman and Gudehus; *Klingsor*, Degele and Fuchs; *Kundry*, Materna and Miss Maltin.

... According to the London *Figaro*, Mr. Gilbert is more forward than was supposed with his new operetta, and the first act at least is ready for Sullivan to take with him on his holiday trip abroad. There are rumors that the piece is founded on "The Princess," and others that it is based on a "Bab" ballad. But all must be accepted with caution, as the secret of Sullivan and Gilbert's pieces is usually well kept. The piece will be ready for the Savoy by October.

... It appears that London is by no means a favorable place for orchestral concerts. According to *Figaro*, the list of abandoned ventures includes those attempted by the British Orchestral Society, the Wagner Society, the new Philharmonic Society, Albert Hall, Ganz, Cowen, Walter McFarren, Halle, Viard Louis, the Symphony Society, Lamoureux concerts, Alexandria Palace concerts, and others which have slipped the memory. The doctrine of the survival of the fittest doubtless holds good; but it is somewhat alarming to find London practically reduced for high-class orchestral music to the Crystal Palace and the Richter series.

... Oxford has wrested from Cambridge the honor of first properly recognizing a distinguished and highly esteemed musician. In a congregation held on June 14, the honorary degree of Doctor of Music was conferred upon Charles Villiers Stanford, M. A., organist of Trinity College, Cambridge. He was presented for the degree by C. H. Lloyd, organist of Christ Church, in the absence of the professor of music. Mr. Lloyd, in a short Latin speech, alluded to the reputation Mr. Stanford's compositions had obtained, especially in Germany, and to the lustre he had already shed on the English musical name, expressing the wish that an opportunity could have been given those present of hearing some of his compositions performed.

Professional Cards.

[This department has been established to give members of the musical profession an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

F. L. BECKER,

Artistic Piano Tuning. References: S. B. Mills, Richard Arnold. W. F. Pecher, Edward Schubert. Address: 213 E. 57th Street, New York.

H. W. NICHOLL

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THE MUSIC TRADE.

The "Musical Courier" is the Only Weekly Musical Paper Published in the United States. Office, 25 East 14th Street.

A NEW company has been formed in London, called "The Paper Type Company," whose specimens of new editions of popular and classical works for piano are of a high order of merit. These editions are a marvel of cheapness, and for clearness or any other quality are said not to be surpassed by the best specimens of musical engraving.

It has been decided by the English courts that an employer has the right to instantly discharge a tuner for incompetency. A tuner who sued for wages in lieu of notice was non-suited. That there are tuners and tuners is well known to all capable judges, while the number of those who may be termed *untuners* is not small. It would appear that good tuners should have in possession some kind of certificate or diploma from a technical school of tuning, but as no such "school" is in existence, or is ever likely to come into existence, employers and musicians can only judge from a practical trial of those whom they employ to tune. The ignorant, however, are imposed upon all the time.

THE TRADE LOUNGER.

THE opinion of the trade is unanimous that the last number of THE MUSICAL COURIER was the greatest musical and music trade paper that ever appeared. I have heard a large number of views expressed, and they all coincide. Some firms have written to the paper. Among others I will quote the Wilcox & White Organ Company: "The paper is a credit to you, and trust it will do us all good."

I have no doubt it will. Not alone will it do good to the sixty-one houses that advertised in it, but also to the whole trade, for it represents the healthy, active, energetic firms in the trade, and they represent its healthy, prosperous condition. No trade in the country is to-day in a better condition, financially and prospectively, than the music trade, and its organ, THE MUSICAL COURIER, simply reflects that condition of affairs.

I must again refer to the fact that sixty-one firms advertised in the last issue of this paper. It was a spontaneous tribute to the position which THE MUSICAL COURIER has attained in the musical world of America.

"A great paper," said Karl Fink. "Wonderful paper," was remarked by the Emerson Piano Company, Boston. "Never saw anything like it before," exclaimed Solmer & Co. "The most remarkable musical paper ever published," declared N. J. Haines. Mr. Horace Waters said: "A fine journal, no doubt of it."

Down on Fourteenth street I met Mr. McEwen. "Splendid paper," and his right-hander, Mr. Rodda, said: "Elegantly gotten up." The Millers, of Boston, were most complimentary in their remarks, and I might go on for a column or two and quote what has been said by many others, but other important matters deserve attention.

Mr. Ferdinand Mayer, of Curtiss & Mayer, Chicago, and also one of the Weber trustees, has just returned from Europe, having been cabled by Mr. Higgins when the trouble broke out. It is to be regretted that Mr. Mayer did not secure the benefits of a vacation in Europe, as he had anticipated a pleasant tour and a temporary respite from his arduous duties.

When told of the recent troubles, he was completely overwhelmed, as he was entirely unaware of the true condition of affairs with young Albert. A meeting of the trustees was to take place this week to decide upon the proper course of action to pursue. Thus far, the estate has not paid any of the private debts of young Weber, and I understood in Boston last week that Mr. F. Weber, one of the consulting trustees, was uncompromisingly opposed to any action that would involve the estate.

Certain plans have been already adopted in principle, and they involve a total separation of Weber from Freund. The trustees are determined that no suggestion will even be considered that admits of any further dealings between Weber and Freund. It seems that they are (Weber and Freund) on as intimate terms as ever, and, strange to say, Weber has full confidence in Freund. The lesson seems to have been taught in vain.

I met Mr. Higgins the other day and he expressed the kindest sentiments toward, and even sympathy with, Weber,

and hoped that he would be induced to drop his associations with Freund. Mr. Higgins, it seems, understands the situation, and appreciates, fully, the damages that the young man has sustained, through the evil influences that have been surrounding him. Even Mrs. Weber, the mother of Albert, expressed her disgust at the abusive article Freund wrote against Mr. Higgins.

Writing about Weber, reminds me of Metz, the salesman in the warerooms. He is a quiet, unobtrusive kind of a man, and knows how to sell a piano. He has sold thousands of pianos. This sounds rather big, but it is true.

Who are the men that sell the pianos? I mean the bulk of pianos that are made in this country. We all know the men that are at the heads of the factories that make them; but who go out and who attend in the warerooms and sell them? I will mention a few.

I know one who has sold "stacks" of pianos—Stetson, at Steinway's. So has Kraemer, who has been at it for years now selling by the dozens. Millikin, at Haines Brothers, often goes out on the road and brings back, in a two-weeks' tour, orders for fifty to a hundred pianos. He strikes very hard when he strikes at all.

I met two parties in Providence last week who sell pianos, and it does not seem to tell on them at all. One is Payson, of Henry F. Miller, Boston, who frequently packs his valise, disappears and returns after a while with large orders, and the other is Edward de Anguera, the New England traveling agent of Knabe. He is called "Ned," and is the best dressed piano man on the road, with the exception of Millikin, who dresses just as neatly, but in a more subdued tone.

Fred. Lohr at Behning's is a daisy. They get upset at the factory after he is out forty-eight hours. The dispatches then begin to pour in and the old gentleman must call him back to town. They may enlarge the factory and then Lohr can go ahead. Another kind of a flower, not a "daisy," rather let me call him a sunflower, for he is always shining and in sunny humor where pianos are to be sold, is C. E. Woodman, of C. C. Briggs & Co., Boston. He has sold more Briggs pianos than some factories will ever make. He does not say much before he leaves for the West, but has so much to say when he returns that Charley Briggs keeps the office open after six to let him finish.

Woodman used to sell organs, and many, too. The organ salesmen are just as successful as the piano salesmen. One of the best is Thayer, of the Fort Wayne Organ Company. He travels from the Rio Grande to the coast of Nova Scotia, and sells organs everywhere. And there is Jack Haynes, who cleans out the Ithaca factory every time he makes up his mind. He has only one fault; he talks many of the customers to death, and thus loses organ sales. He has just left for Europe to establish Ithaca agencies on the other side.

Lund, of the New England Organ Company, has had much experience in selling organs, and Crosby, of the same company, is a dashing salesman. He has arranged a neat little satchel in which he carries the photographs of the various styles of organs made by the company, but it looks so much like a medicine chest that he is frequently mistaken for a chiropodist as he walks the streets of a strange town.

I must not forget Webber, the affable traveling salesman of Wm. Knabe & Co., who traverses the State of New York chiefly, and sells pianos readily, notwithstanding the great competition he must contend with. And another Baltimore house—the Stieffs—have a salesman whom it is very difficult to vanquish, George Stieff, the junior brother, who has made many sales up in the New England States.

There are a good many in addition to the above-mentioned, and I will devote another article to them; but they must first send me their names, an autobiography, in which every minute detail of their past history is presented, and in addition they must also send me three dollars for an annual subscription—if they are not subscribers already—and they shall be treated handsomely, for they belong to the small but select company that sells the greater part of the pianos and organs made in this country.

Boston Trade Notes.

J. Thomas Baldwin, organizer of the orchestra of the Boston Peace Jubilee of 1872, has just purchased a Henry F. Miller parlor grand for his personal use.

A Miller "artist" grand was played by Wm. H. Sherwood and Dr. Louis Maas at the recitals that took place before the Music Teachers' National Association at Providence, R. I., last week. Mr. Otto Bendix played a Knabe grand.

We saw the order book of the Emerson Piano Company last

Friday morning. Two hundred pianos had been ordered during the week ending on that day. The new warerooms are attracting constant attention of passers-by.

Woodward & Brown are doing a good retail business, especially when we consider that July is not expected to be a busy month.

The New England Organ Company is unable to fill its orders immediately. The past June was said to be the busiest in the history of the company.

The circulars issued by the London branch house of the Smith American Organ Company are the most artistic we have ever seen. The circular consists of four pages, the first representing an engraving of the "Connoisseur" organ in the centre, and the pictures of Handel, Mozart, Palestrina and Dr. Arne, one in each corner, and allegorical designs filling up the spaces between, the whole forming an attractive border. The second and third pages are also handsomely ornamented, and contain a description of the organ, while the fourth page contains the specification of the "Connoisseur," also surrounded by a handsome border. Besides the English circular, there are also fac-similes printed in French and German for distribution on the Continent.

The new wareroom of M. Steinert & Sons, on Tremont street, is now ready for business, although during the preparations and disorder several Steinway and Haines Uprights were sold.

The new factory of the George Woods Company will be located in Middleboro, about ten miles from Boston. It will be constructed on new practical plans that will greatly facilitate the manufacture of pianos and organs.

We had a talk with Mr. Henry Mason, of the Mason & Hamlin Organ & Piano Company, in his office, in Boston, last week, and he told us that the new tuning arrangements of the Uprights, made by the company, is a perfect success. It is known that in these Uprights the pin-block is entirely done away with, the tuning pins being attached directly to the plate. Pianos will be turned out in large quantities this fall, as the company anticipates doing a good trade in this department. The sale of organs has not abated a particle, the factory running on full time throughout the year.

The following letter was received by us. We are always pleased to print good news:

OFFICE OF GUILD, CHURCH & Co.,
BOSTON, July 3, 1883.

Editors Musical Courier:

You ask what we think about business for fall, &c. We say now, as always, if everyone cries hard times and nothing doing, that they are very sure to be quiet in their business, to say the least. Now, we are not driven by any means, but for a sample of orders to-day we had orders for twenty-four pianos of different styles, and they go in different sections of the country, and all say business is fair, with every prospect of being big this fall. One of our agents writes: "If our order is not filled at once, shall come on and buy a Gatling gun and place in packing-room, and allow no orders to be filled until ours are filled."

Yours, &c., GUILD, CHURCH & Co.

Cory Brothers, Providence, R. I.

It is surprising, but nevertheless true, that the largest retail piano and organ warerooms in New England are in Providence, R. I. We refer to the warerooms of Cory Brothers, No. 131 Westminster street, in that city. The upper floor, where pianos are kept, is irregular in shape, being in some parts only 25 feet wide, in others more than double that width, but the depth is more than 175 feet. On the lower floor organs are kept on hand.

Cory Brothers are agents for the following houses: Chickering & Sons; Wm. Knabe & Co.; Kranich & Bach; Hallett, Davis & Co.; The Emerson Piano Company; Peek & Son; Francis Bacon & Co.; C. D. Pease & Co.; The Smith American Organ Company; The Sterling Organ Company; Peloubet & Co., and Taylor & Farley.

This is an imposing array of houses, with all of which Messrs. Cory Brothers have had dealings, and with most of them very large dealings, as the firm does not depend entirely upon its retail trade in Providence, its business extending throughout the State and Eastern Connecticut and Southern Massachusetts. The business was started in 1847, and during the past thirty-six years has acquired a large trade and reputation, the trade growing to such dimensions that the firm had to limit itself to pianos and organs only, giving up its sheet-music department.

About 100 organs and 200 pianos are constantly kept on hand, being an assortment from which any purchaser can be satisfied. The chief characteristics of the firm are fair, square dealing, a desire to treat competition honorably, and to make use only of proper methods in endeavoring to sell their instruments. The Cory Brothers are known as hard workers and gentlemen who attend strictly to business. The future success of the firm is assured, and it will continue to command an increased trade with every year.

—R. De Roode, of Lexington, State agent of Kentucky of Kranich & Bach's pianos, was present at the Music Teachers' National Convention, in Providence, R. I., last week.

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LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

German Trade.

[SPECIAL CORRESPONDENCE OF THE MUSICAL COURIER.]

HANOVER, Germany, June, 1883.

DEAR EDITORS—Thanks for your paper. My promise to drop you an occasional line on some subject or other that might interest your readers would have been sooner fulfilled but for two very good reasons. First, I did not observe much that seemed worth recording; and, second, even when I thought I did, how in heaven could I know it would be to the taste of all the untold multitudes that feed upon your esteemed paper? So if I am brief even now I hope to find forgiveness all around. Brevity sweetens dullness—a truth so beautifully illustrated by your valued confrère, the free-lunch genius from the backwoods (by the way, has he got a new paper collar this season?), whose chaste and elegant diction makes him the envy of all pulpit orators.

But to business. I was agreeably surprised at the widespread popularity which German pianos have gained in Europe, notably in England and Holland, and to some extent also in France. All the leading German manufacturers have their warerooms in London and do a thriving business there, and many of the smaller houses manufacture wholesale for England. Since they are really crowding in upon the Standard London £15 upright, it is evident that Professor Reuleaux's terrible "Cacterum censea" (in German "Billig und Schlecht") has now become open to modification. Of which the Germans should be glad.

But another and greater progress of theirs it is my pleasant duty to mention. There is a rapidly spreading tendency among the German piano manufacturers now to devote to the exterior of their instruments that same artistic taste which now adorns our modern, or rather ancient, furniture, by casing them in that German Renaissance style which is now everywhere cropping up in the homes of the refined, with its profusion of massive but still graceful and harmonious forms, its quaint carvings, its honest, big, wrought brass ornaments, its deep rich tints.

Rare cases excepted, the piano has never been quite in harmony with the surrounding furniture; it was either Cinderella or one of her sisters, commonly the latter; it always had a peculiar unvarying style of its own, which offended the harmony-seeking eye of the modern house decorator. Now German Renaissance takes it by the hand, dresses it up à quatre épingles and leads it in among the festive company as one of their own. The father and leader of this movement is Rudolf Ibach Sohn in Barmen, who, succeeding into an old business with a fine name, which dates back into the last century, has inspired it with new life and enterprise, and is making rapid strides toward the front rank of his confrères. An artist himself and surrounded by artists, he has lately awarded prizes amounting to over 1,200 M. for the best designs of piano cases in German Renaissance style, and the results of this competition, viz., some hundred beautiful sketches and a few instruments already executed after some of them, I have just had occasion to admire in the firm's warerooms at London, Cologne, and Barmen.

These pianos are things of beauty and a joy forever, or, as Oscar Wilde would put it, "little poemlets in themselves." If ever we

Americans develop a national style of our own, I have no doubt our enterprising piano manufacturers will catch the movement by the forelock; but when is that era to dawn? Good-bye.

CAVE.

Trade Notes.

—Thanks—Free Press—Thanks.

—F. Lohr, of Behning & Son, was in Pittsburg, Pa., last week.

—They are very busy in the Baltimore house of Wm. Knabe & Co.

—Augustus Baus & Co.'s new scale upright is called the "Orchestral."

—Behr Brothers & Co. write to us: "We admire your last issue very much."

—F. Connor reports to us that trade with him is very good for the season of the year.

—Edward Behr, of Behr Brothers & Co., will soon be back from his long business trip.

—A new organ company with a capital of \$50,000 is to be started in Louisville, Ky.

—The wareroom in the factory of Ernst Gabler & Brother is being handsomely decorated.

—Diehl & Zeuch have closed up shop. We referred to the impending collapse a few weeks ago.

—Pease's factory was closed during holiday week, and Pease went to his farm, near Northampton, Mass.

—Behning & Son's new retail salesman, who occupies the position formerly occupied by Shaw, is Mr. L. L. Schneckner.

—Sohmer & Co. sold six pianos at retail during the forenoon of July 5, although it was one of the hottest days of the season.

—Ludden & Bates, of Savannah, have opened a branch in Goldsboro, N. C., called the Goldsboro Music House, under the management of Will B. Lane. A branch has also been opened in Columbus, Ga., managed by D. C. Schutze.

—Chas. H. Rodda, a son of R. H. Rodda, chief bookkeeper in the office of McEwen & Co., received a gold medal as first prize for the best declamation at the commencement exercises of Grammar School No. 16. He is a bright lad.

—Mr. S. Nordheimer, president of the Federal Bank of Toronto, recently swore out information against Alderman Farley, a stock broker, as an absconding debtor. Mr. Farley, it is said, will institute an action against the bank for \$100,000 damages.

—Haines Brothers have made the following special announcement: "In view of the increasing demand for our new upright pianoforte, and our unqualified conviction that its properties, musically, and as an article of artistic furniture, combine to give it value and preference over the square pianoforte, we beg to announce that we have eliminated all styles of squares from our catalogue, and that in future we will confine ourselves to the manufacture of uprights and grands exclusively."

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EXTRACTS OF LETTERS

—RECEIVED BY—

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[TRANSLATION.]

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[TRANSLATION.]

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Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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